

BELWIN CONTEST WINNERS

7 Original Piano Solos from the Libraries of Belwin-Mills and Summy-Birchard

Foreword

Exciting piano solos are motivating for students, as well as thrilling for audiences. Thoughtfully written and carefully graded original compositions are essential for every piano studio and produce successful learning experiences for students.

Over the years Belwin-Mills and Summy-Birchard produced extensive libraries of quality elementary and intermediate supplementary piano music. The pieces that are included in this series represent the two companies' most popular and effective solos drawn from festival and contest lists. Divided into four graded collections, outstanding works are made available again by Gilbert Allen, Stephen Burch, Hazel Cobb, Olive Dungan, Bernice Frost, Louise Garrow, Jon George, William L. Gillock, David Carr Glover, Roger Grove, Martha Mier, Mark Nevin, Walter Noona, Lynn Freeman Olson, Charles Donald Porter, Betty Sutton, Robert D. Vandall, Mary Verne, and June Weybright. Their time-tested solos are found on the following pages in approximate order of difficulty.

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PHRYGIAN TOCCATA

Mary Verne

Brightly (♩ = 138)

mp RH 1 2 4 2 LH 3

with pedal

5

9

cresc. *poco a poco*

13

17

f RH 1 2 4 LH 4 2

8va

To N. Louise Wright

STARLIGHT WALTZ

William L. Gillock

Allegro commodo (♩. = 50)

The first system of musical notation for the piano. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The tempo is marked 'Allegro commodo' with a quarter note equal to 50 beats per minute. The dynamic is 'mf'. The music features a waltz-like melody in the right hand with triplet and eighth-note patterns, and a steady accompaniment in the left hand. Fingerings are indicated with numbers 1, 2, and 3.

The second system of musical notation, starting at measure 6. It continues the grand staff notation. The right hand features a triplet of eighth notes and a half note, followed by a half note with a fingering of 5. The left hand has a steady accompaniment with a fingering of 5. The dynamic 'mf' is present. The system concludes with a half note chord in the right hand.

The third system of musical notation, starting at measure 12. The right hand has a triplet of eighth notes and a half note, followed by a half note with a fingering of 5. The left hand continues the accompaniment. The dynamic 'mf' is present. The system concludes with a half note chord in the right hand.

The fourth system of musical notation, starting at measure 18. The right hand has a triplet of eighth notes and a half note, followed by a half note with a fingering of 5. The left hand continues the accompaniment. The dynamic 'mf' is present. The system concludes with a half note chord in the right hand.

THE PEACOCK

(A Poem without Words)

Olive Dungan

Slow, even rhythm

The strut of the peacock*

p

6

11

16

21

Preening

LH

*The composer trusts that the pianist will create the magnificent and slow walk of the peacock and project its elegance and delicacy.

JAZZ SONATINA

I

Robert D. Vandall
Edited by Richard Bradley

Rhythmic (♩ = ca. 84)

f

5

9

13

17

dim.

mp cantabile

pedal ad lib.